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haps offer any more difficulties than *vaya si me paga* (35, 4), which the editor explains, but a cross-reference to this as to other cases would have made for completeness; 39, 2, *esto y lo otro y lo de más allá* (= "this, that, and the other thing"); it may seem captious to point out that the student might not readily understand from the vocabulary definition of "penny" that *cuartos* (38, 21) is colloquial for *dinero*; 40, 10, *á los pies de usted*, does the student appreciate here, without his attention being called to the subject, that Don Hermógenes (whose name, by the way, does not occur in the cast of characters) is addressing *Dolores* (since another person is present) with a characteristic Spanish expression of courtesy from men to women? 44, 9, *no estoy en caja* (*i. e., en buen estado de salud*); 50, 22, *lo de siempre* (= "the same old story"); 51, 23, *ahora tengo que hacer* (= "just now I'm busy"); 56, 14, *allá ustedes* (= "that's your affair," "look out"); the note to *no faltaba más* (10, 25) might be profitably applied to the second occurrence of the expression, 56, 30; 69, 12, *le da por los médicos* (*i. e., "his mania is turned against the doctors"*). The editor gives no explanation of (40, 18), *qué has de molestar* (= "the idea of your being in the way!"), and (47, 9) *qué has de ser feo* (= "the idea of your being ugly!"), although he doubtless suggests one in his note to *qué has de estar malo* (10, 32). For the dubious term *silla volante* (53, 5) we think the editor might have supplied something more satisfactory in the way of explanation than the noncommittal "movable" (*cf.* vocabulary, *volante*). Most chairs are more or less "movable," while the student would know what modern object, if any, is designated by this term, which is defined in the large dictionaries as a kind of cart or a "sedan-chair"—a sense that clearly does not apply to the text. If by it the author means a common chair as distinguished from a *sillón*, the editor might have avoided some perplexity by informing us of the fact.

The relationship of notes to vocabulary is ill-defined and irregular, the former containing matter that could be left to the latter, while lacking matter, as we have seen, which properly belongs to it; *e. g., colcha* (2, 3) is omitted from the vocabulary; *calditos* (33, 7), with a simple meaning, is given in the notes when one might look for it in the vocabulary under *caldo*. Consistently *sopitas* (26, 13) is omitted from the vocabulary under *sopo*; likewise from the notes; while *fuate* as "dish" occurs in both vocabulary and notes. Examples of this uneven arrangement might be multiplied.

These omissions, coupled with the irregularities before mentioned, constitute, to our way of thinking, a blemish in the value of the edition. But we do not care to press this point, since some shortcomings are inevitable and perfection can hardly be expected while standards are so diversified.

The following misprints are noted: in the text (30, 3) *reconcimiento*, (33, 18) *atrevi* for *atreví*; in the vocabulary (p. 105) *huevos molles* for *huevos moles*.

Echegaray's Ó Locura Ó Santidad. Edited, with Introduction and Notes, by GEDDES and JOSSELYN. Boston: D. C. Heath & Co. Pp. i-ix, 1-102 (text), 105-15 (notes).

We confess to a sense of disappointment in this play, despite the literary rank of the author and the learned attempts of the editors to make out a strong case in his favor. We think that the only excuse justifying the present volume is the extreme paucity of material in Spanish prose drama that can be well adapted to the use of students, and we are not sure that even this excuse has been fully met. The editors sum up well the merit of Echegaray in the phrase: "his pieces interest without amusing" (Introduction, p. vi), which is a charitable judgment; for the element of

"interest" often needs reinforcing by means of a modicum of conscious effort on the part of the reader. We wonder whether the present play is of a kind that will prove generally effective in maintaining student interest. The subject deals with the evolution of highly-wrought scruples which drive their owner to insanity when he discovers that his reputed parents are not his actual ones, and that consequently he has no valid claims, through the rights of heredity, upon the wealth and the high social position he enjoys. It does not appear that in the long run either will be seriously compromised by the real facts of the case coming out; while the melodramatic attitude of the leading character, and his insistence upon blighting his daughter's future by putting obstacles in the way of her realizing her ideal of happiness, will not appeal to the average American common-sense. Nor do we think that the dramatic process of this play reveals anything distinctly national or instructive by way of compensation for the depressing influence that runs through it.

The text is easy reading, and the book is satisfactorily made up. It is surprising that the editors gave no meaning to the idiomatic expression *parece mentira* ("it's incredible," "doesn't seem possible"), which occurs three times in the play and is twice mentioned for the benefit of the *si* prefixed to it, nor (20, 14) to *no faltaba más* ("that's the last straw, that caps the climax," *no cabe más*). Neither expression is ordinarily a dictionary term. There is a misprint 16, 5, *cómo cómo*.

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A Short Grammar of Classical Greek, with Tables for Repetition. By DR. A. KAEGI, Professor at Zürich University. Authorized English Edition by JAMES A. KLEIST. St. Louis, Mo.: B. Herder, 1902. Pp. 240. Price, \$1.25.

Greek Exercise Book, Comprising Translations and Reading Exercises. By DR. A. KAEGI. Authorized English Edition by JAMES A. KLEIST. Part I. St. Louis: B. Herder, 1902. Pp. 153. Price, 80 cents.

THE method represented in these two books is about the same as the one advocated by Professor Bennett for Latin, *i. e.*, the laws of the Greek language are grouped into a systematical, though short, grammar, while the accompanying "Exercise Book" gives copious sentences for translation into Greek as well as into English, always following, as a whole at least, the order of the grammar.

The grammar is arranged according to the usual plan of scientific grammars. It is, of course, condensed, as the title indicates, and we are told in the preface that the author, a man of undisputed renown among the philologists of the Old World, has taken every possible care to present only those formations and syntactical facts which will really occur in the classics read most generally in the course of the study of Greek. Thus, to quote only one instance, the dual, whose prominence in the smallest "Beginner's Books" has probably been a puzzle to many teachers, has almost entirely been dropped in this grammar, which, in the original German, went through twelve editions in ten years. A list of verbs, the conjugation of which contains irregularities, is added as an appendix, arranged in neat synoptical tables, and followed by an abridgment of the chief rules of syntax with such a conciseness and lucidity that it must satisfy even those to whom the "Syntax" of this "Short Grammar" should not seem short enough.